Journal of the Amateur Photographic Society of Madras.

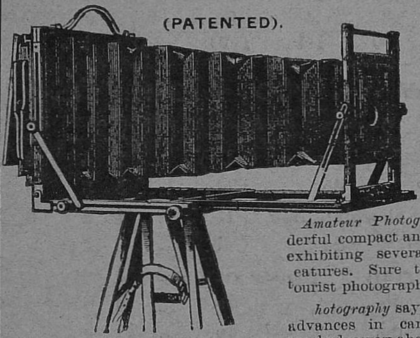
Vol. 4.—No. 4. Price As. 8.

March, 1898.

HIGHEST CLASS PHOTOGRAPHIC REQUISITES.

WATSON'S ACME TOURIST'S CAMERAS AND RECTILINEAR LENSES.

(PATENTED).



Press Opinions.

British Journal of Photography says:—"It folds into a smaller compass, and is lighter and more portable than any pattern we have yet seen.

Amateur Photographer says:—"A wonderful compact and fairy-like instrument exhibiting several new and important eatures. Sure to be a favourite with tourist photographers."

hotography says:—"One of the greatest advances in camera construction yet reached, away ahead of anything else."

Sizes and Prices.	6½ x 4¾			7½ x 5			8½ x 6½			10 x 8			12 x 10			15 x 12		
	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.
Camera and three double slides	9	12	0	10	0	0	12	5	0	14	0	0	16	12	6	21	0	0
Rapid Rectilinear Lens with Iris diaphragm	4	0	0	4	10	0	5	0	0	6	15	0	8	15	0	11	10	0
Solid Leather Travelling Case with spring lock ...	1	15	0	1	15	0	2	2	0	2	10	0	3	0	0	3	15	0
Rotating Turntable in base, and Tripod Stand ...	2	2	0	2	2	0	2	2	0	2	10	0	2	15	0	3	3	0
	17	9	0	18	7	0	21	9	0	25	15	0	31	2	6	39	8	0

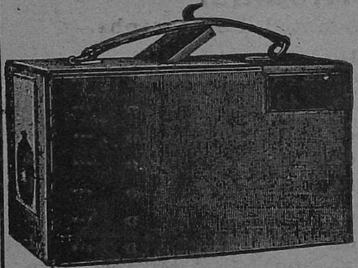
Aluminium Fittings—Reduced Prices.

½-plate and 7½ x 5	8½ x 6½	10 x 8	12 x 10	15 x 12
£2 10 0	£3 0 0	£3 10 0	£4 0 0	£4 10 0

Brass binding extra—recommended for India.

£1 10 0	£1 15 0	£2 0 0	£2 10 0	£3 0 0

THE VAN NECK HAND CAMERA.



With Focussing Finder showing full size objects.

¼ plate size for 12 Plates £10 10 0

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Fitted with Eastman Roll Holder carrying 70 exposers, £10 0 0

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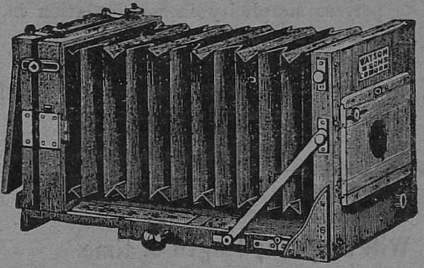

For Studio and Field. Made with Square Bellows and Reversing Back.

PRICES, with 3 Double Slides:

½ plate, £9 12 Whole pl., £12 5 10 x 8, £14 0 12 x 10, £16 12 6

A Repeating Back can be fitted to this Camera for Studio purposes:

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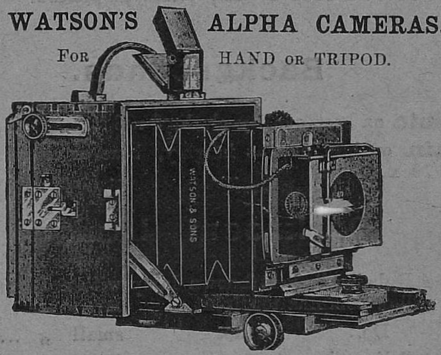
FOR HAND OR TRIPOD.



No 2 Alpha Outfit.

... Sizes	¼ plate.			5 x 4			½ plate.		
	£	s.	d.	£	s.	d.	£	s.	d.
Camera with double action front, double extending base, swing back, and rackwork focussing adjustment, and three double dark slides	6	10	6	7	1	6	8	5	6
Rapid Rectilinear Lens with Iris Diaphragm ...	2	17	6	3	2	6	4	0	0
Exposure Shutter	1	0	0	1	0	0	1	0	0
Finder	0	10	6	0	10	6	0	10	6
Best Solid Leather Travelling Case, with Lock and Key.	1	2	0	1	5	0	1	10	0
	12	0	6	12	19	6	15	6	0

Made in box form, of sufficient size to contain, when closed, the Bellows, Front, Lens, Shutter and Finder. The front of the box falls down, and is held rigid and horizontal by a strut; the Camera is then extended along it to focus, a scale of distances is marked, but a ground glass is provided and can be used if desired.

Customers' own Lenses and Slides can also be fitted.

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7th issue.

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Spencer & Co. (Ld.)

PHOTOGRAPHERS' REQUISITES.

A B C Developer.

This is a new single solution developer prepared by ourselves after years of experiments and tests, aud now we can confidently place it before photographers with a feeling that it will give entire satisfaction. For density and perfection in bringing up detail it cannot be excelled, and its perfect simplicity in manipulation has induced us to give it the above title.

In concentrated form 6 oz. bottle to prepare 96 oz. developer, Rs. **1-8.**

Advantages:—

- No staining or fogging.
- Will keep any length of time.
- Can be used over and over till strength exhausted.
- Can be used on any class of plates.

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Scenic on best quality cloth, 8 x 6 ft. ...	20	0
Plain on best canvas in grey, blue or cream, 70 x 40 ins.	4	8

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Ruby Chimney Lamp	1	8

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A large range of floral negatives of natural flowers for making charming and artistic pictures—with oval and fancy openings.

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Best quality tin to hold 12 quarter plates ...	1	0
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Price	Rs.	1-0	1-4	1-10	2-0	2-8

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	Per 100 Rs.	A.	Per doz. Rs.	A.
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Do. do. Cab. ...	5	8	0	12
Do. chocolate line, C-D-V. ...	1	2	0	3
Do. do. Cab. ...	2	12	0	6
Plate sunk, grey, ¼ plate view size.	5	8	0	12
Do. do. ½ do. ...	6	8	1	0
Do. do. 1/1 do. ...	11	8	1	10
Do. granulated, ¼ do. ...	6	8	1	0
Do. do. ½ do. ...	7	8	1	2
Do. do. 1/1 do. ...	12	0	1	12
Grey classic, slip in, ¼ do. ...	——		1	2
Do. do. ½ do. ...	——		2	0
White enamelled, Oxford lined, ¼ plate ...	2	4	0	6
Do. do. ½ „ ...	3	0	0	8
Do. do. 1/1 „ ...	4	0	0	10
Olive green enamelled, gilt bevelled edge, C-D-V. ...	——		0	7
Do. do. Cab. ...	——		0	14

Albums.

For unmounted Photographs.

Slip in pattern, to hold 24 quarter plate prints.	1	8
Do. do. 48 „ „ ...	2	4
Do. do. 24 half „ ...	2	0
Do. do. 48 „ „ ...	3	4
Paste Down, do. 24 quarter „ ...	1	4
Do. do. 48 „ „ ...	2	2
Do. do. 24 half „ ...	1	12
Do. do. 48 „ „ ...	3	4
Do. do. 24 full „ ...	2	12
Do. do. 48 „ „ ...	5	0

Madras, Bangalore and Ootacamund.

Vol. IV. No. 4. March, 1898.

Journal of the Amateur Photographic Society of Madras.

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EDITORIAL NOTES.

A NEW copying process has been suggested by Mr. Players for producing copies of engravings, drawings, photographs, etc., by contact methods, *i.e.*, without the intervension of the camera.

Place the object, say a picture in a book, in a horizontal position on a table, place a thick piece of glass, or a sheet of smooth metal, immediately behind the picture between the leaves of the book; upon the upper surface of the picture, place a piece of slow bromide paper with the film in contact with the picture, on the top of this a thick piece of clear plate glass which should be sufficiently heavy to press the bromide paper evenly on the picture; on the top of this glass a thick sheet of "Pot metal photographic green" glass is placed, or failing this 5 or 6 sheets of green gelatine; over the centre of this pile and 15 inches above, light a very strong light equal in strength to No. 5 Herons Gas burner, and expose from 5 to 10 minutes; care must be taken to prevent all shadows from falling on the bromide surface, and the light must be so held that it falls equally over the entire surface. On development a contact negative will be obtained from a positive drawing. The Bromide paper must be developed and fixed in the usual way.

Mr. Players recommends the following developer.

Hydroquinone	... ...	2 grains.
Sodium Sulphite	... ...	4 ,,
Sodium Hydrate	... ...	$2\frac{1}{4}$,,
Potassium Bromide	...	2 ,,
Water	... ...	1 oz.

Should the picture have printing on the back, which is likely to show through, the remedy is a sheet of black paper at the back, which will give a uniform black background.

THE time is not far distant when Photography will be called an art. Artists claim that so long as the camera only reproduces nature as it happens to find it, calling a "stick a stick and a stone a stone," photography will remain a mechanical process and can never

aspire to be called anything but a photograph, about this there is no dispute. Nowadays however we come across so many exquisite specimens of photography that we think it hard that they cannot be called artistic pictures, and seeing how beautiful photography can be, we deem that it is, rightly speaking, an art.

Norman Macbeth says:—"Now a photograph in itself is not a picture, however accurately it may be focussed. To constitute it a picture, it must not only have an idea and purpose, communicating a something to the person who sees it, it must have more, for a diagram or map may have all that. An essential qualification of the pictorial is the presence of beauty, sentiment, and feeling. These must be in it, according to the subject. To produce these the artist must possess those faculties of mind, or he will never see them in nature, and far less awaken them in others by anything he may do."

If therefore we reproduce those artistic feelings mentioned above, we naturally ask why is Photography not an art?

MR. Andrew Pringle, F.R.M.S. ends up a long discourse upon his experiments with the new developer "Ortol" with the following remark.

"In Ortol I find a simple, lasting, non-fogging, developing agent, with an adaptability to circumstances distinctly ahead of any agent we have had since pyrogallol, and I believe that with a little more experience I should find it even superior to pyro in "elasticity."

Mr. Chas. H. Bothamley, F. I. C., F. C. S., F. R. P. S. also says :—

"I find Ortol to be a developer which is energetic and acts rapidly, but at the same time is well under control. In its mode of action and the manner in which the image appears, it closely resembles pyro-soda, but the half-tones and shadows follow the high lights rather more rapidly than with metol and similar developers."

IT is much to be regretted that there is no Frontispiece to this Month's Journal. About three members only have sent in negatives for Reproduction in the coming months, more are earnestly asked for. Amateurs are naturally reticent with regard to having their work publicly shewn, and may also fear that their negatives may get damaged or lost. To these we should say, that if they realize that as a society we wish to help one another and keep ourselves on the same level of progress as other Amateur Societies, they should bury their feelings of shyness, and be only too glad to show boldly what they can do. Negatives will be returned to their owners within as short a time as possible. We trust this appeal will speak for itself.

CLOUDS.

OUR competition subject for May is 'Clouds' when it is to be hoped more pictures will be sent in for competition, than have been presented lately. At the last meeting only 2 ladies competed yet the subject,—"A Native Industry"—was a good one as being within the reach of everyone whether living in Madras or in the moffussil. Perhaps the subject "Clouds" will be more interesting as dealing entirely with nature. A Judge's verdict, lately, on a competition picture, was to the effect, that the "picture only wanted the sky to be slightly filled up with suitable clouds to be perfect"—no one felt this more than the artist—Twice did I see that spot with charming clouds, but on the 3rd occassion the presence of my camera frightened them away! During certain months of the year in this country we have almost cloudless skies, and for this reason it is well to have some cloud studies to fall back upon when the skies don't help us.

Some photographers are able to dodge clouds into their prints with cotton wool and succeed, but to the majority, this practise is repulsive to artistic feeling; "Printing in Clouds" is more interesting and pleasing for the reason that they were originally taken from nature; let it be well borne in mind however that no sky can possibly suit the landscape better than the one taken along with the picture, for clouds take the form and perspective of the landscape, and artists are apt to dodge them in very imperfectly.

The photography of "cloud-forms" is most fascinating, but Mr. Joseph Smith calls "it a most disappointing branch of the art as well." He prefers to make cloud studies purely for their own sakes, and not with the idea of using them for cloudless landscapes. The best kind

of clouds to photograpе he says, are the ones commonly known as "Cumulus," or "Cumilo-nimbus" clouds, such as one sees at home on a warm summer's day piled up like mountains against the sky; these clouds form wonderful shades of colour, to obtain which they must be photographed against the light. Blue and violet rays act very much more powerfully on the plate than the orange and red rays; it is well therefore to use a screen of some kind to filter out the blue rays and hold back the sky, thereby giving the proper exposure to the cloud. He advocates the use of "Bauch and Lomb bichromate of potash cells," or "Ray Filter" which give excellant results. "The use of the Ray Filter or Screen, will prolong the exposure very greatly if ordinary dry plates are used, but not materially for isochromatic plates, he recommends the use of Cramer's medium isochromatic plates. The following developer for these plates gives very fine results.

No. 1.

Sulphite of Soda Crystals	20	ounces.
Carbonate of Soda	7	"
Yellow Prussiate of Potash	7	"
Water	112	"

No. 2.

Sulphite of Soda Crystals	2	ounces.
Citric Acid	25	grains.
Potassium Bromide	7	grains.
Pyro	1	ounce.
Water	6	ounces.

To develop, take 1 oz. No. I., 1 dram No. 2 and add 4 ounces water. More bromide of potassium may be used as a restrainer if necessary:—

CLOUDS BY C. S. M.

THE Editoress has asked me to write something on cloud photography from my own experience, and though I do not feel that I have anything of importance to communicate to the readers of the *Journal* yet such a request must be taken as a command and I must do my best.

Now in considering the question of cloud photographs the first point that seems to call for attention is the object for which the photographs are to be taken. If they are wanted for "printing in clouds" in pictures in which clouds are wanting I have no advice to give or experience to offer for it is a thing that I have never tried. I have seen photographs that have been improved by such treatment, but I have seen many more that have been ruined, for nothing is more irritating than to see clouds which evidently do not belong to the picture having been taken with the sun in one direction while the picture itself has been lighted with the sun in a totally different direction. If one, is to print clouds into a picture he ought to take care that they are possible clouds.

But photographs of clouds may be taken with other objects in view. Many "cloudscapes" are in themselves pictures of great beauty and well worth photographing as such, while many others are of scientific interest. These two classes may well be considered together. The first question then, that presents itself is how best these cloud-forms can be photographed. In a general way it may be laid down that for most cloud pictures one requires a short exposure on a slow plate, but yet different kinds of clouds require different lengths of exposure.

Take first one of the most striking forms of cloud—the great masses of piled cumulars cloud so often seen towards sunset as the monsoon approaches—"the thunder-head" of the Americans. If these are masses of pure white on a blue background, a very short exposure will be necessary say $\frac{1}{2}$ second on an ordinary plate with a stop F/22 or even smaller. If the sun is hidden behind the cloud bank and there are dark masses of stratus on the horizon an exposure of 5 to 10 times this may be safely given. And here I may say, parenthetically, that some of the best cloud pictures I have ever seen have been taken either just before or just after sunset when the ruddy back ground brought out the cloud forms in strong relief.

During the approach of a thunderstorm or of a heavy rain storm remarkable cloud-forms are sometimes seen which are well worth photographing. In such cases the light is usually very dull and a fairly long exposure is required. On the other hand the clouds are generally moving very quickly and changing their forms continually so that the increased exposure should be given by increasing the stop and not by lengthening the exposure.

The most difficult to photograph and yet often the most fascinating cloud-forms are the high cirrus clouds forming what is sometimes called a "mackerel sky." These clouds often take up forms of great beauty but the light

that comes from them differs little in actinic power from the light coming from the rest of the sky. Some device must then be employed to increase this difference. One plan that has been tried with success is to take advantage of the fact that the light from the sky is more strongly polarized than the light from the clouds. It would take too much space to enter here into either the cause or the effect of this suffice it to say that if the clouds are seen at a suitable angle over a sheet of still water the reflected image will show much greater contrasts than the direct image. This is a condition of affairs that the photographer can seldom except to find and so he must have recourse to some other plan. The simplest is that of using a yellow glass shade between the lens and the plate. Even with ordinary plates this increases the contrast but the best effects can be obtained only on some form of isochromatic plates. The glass must be free from flaws and the sides must be very flat and parallel to each other else the picture will be blurred and distorted. The glass must not be too strongly coloured else the decrease in the active light will render a very long exposure necessary and as clouds are usually "moving objects" long exposures are out of the question. A class of clouds very common in India at certain seasons are those known as "irridescent" or "nacreous clouds" from the bright pearl-like colouring which characterizes them. They appear towards sunset, near the sun, and are usually associated with heavy masses of cumulus clouds, round the upper margins of which they are formed. These clouds are of great interest and photographs of them should be taken whenever possible. Another form of cloud well worth photographing is one which is fairly common in India during the monsoon. It is a heavy detached mass of cloud with a very flat dark base and bright cumulus like top. Heavy showers may often be seen falling from such a cloud and a series of photographs taken of such a cloud at intervals of 5 or 10 minutes would make a most interesting series of lantern slides.

It is almost needless to remark that anyone who has a chance of photographing a waterspout should take as many photographs of it as he can and that good photographs of distant duststorms showing the details of their formation would always be welcome.

C. M. S.

OUR HOME LETTER,

February 8th, 1898.

I do not know whether you have Postal Photographic Clubs in India, but here we have a great many among all grades of photographers, and most of them are carried on with great success. The constitution of a Postal Club is a very simple matter. The only officer needed is an active Secretary upon whom nine-tenths of the responsibility rests, and he also "bosses the show" almost entirely so far as rules are concerned. The *modus operandi* is as follows. A portfolio circulates monthly or at frequent intervals between the dozen or so of members who usually constitute a club; a larger membership would require splitting into circles. This portfolio contains two or three contributions from each member mounted on very thin cardboard or paper, and placed within the fold of a printed sheet bearing the name of the club, and having spaces for the insertion of necessary and interesting particulars. As the portfolio passes by post from member to member, each is expected to criticise the photographs therein briefly, writing the criticism in the place provided on the printed sheet already referred to. When the portfolio has gone two rounds, and every man has seen every other man's criticism, one after the other they take out their old contributions, and put in fresh ones. Thus the ball is kept rolling, year in and year out as long as the club exists. Of course some of them die an early death, but others have a long and happy existence. When members retire from one cause or an other, they are replaced by new ones. I must also mention that it is customary to include with the portfolio a memorandum book in which questions may be asked, or comments made on any photographic subject, or bearing on the arrangements of the club itself. The educational value of a well-conducted club must be obvious, and I may say that I have personally derived great assistance from both photographs and notes. To beginners, especially those situated in out of the way places, membership of such a club cannot fail to prove immensely profitable. If any who read this letter are desirous of starting a postal photographic club, it will give me pleasure to supply them with any information which lies in my power, and to send a specimen form as usually adopted.

I turn now to glance very briefly at events of the past month. Of the new developer Ortol you will no

doubt have heard. Opinions on it are very favourable. It admits of even greater latitude than pyro without danger of fogging, and has another advantage over that reagent in imparting no stain.

Much interest is still being taken in the gum-bichromate process. At the conclusion of an instructive paper on the subject recently read before the West London Photographic Society by Mr. G. F. Blackmore, the following principal cause of failure were summed up :—(1) Using a too absorbent paper, and thus producing degraded high-lights. (2) Non-removal of air-bells during sensitizing, causing spotty prints. (3) Coating too heavily with pigmented gum, with the result that it scales off in the water instead of dissolving. (4) Under-printing and insufficient care during the early stages of development. (5) Too much light when drying after sensitizing and coating. (6) Using gum solution in an acid condition, rendering the coating insoluble.

Active preparations are being carried on in connection with the Crystal Palace Photographic Exhibition which opens in April. An invitation collection of photographs illustrating the past history and the present position of pictorial photography will be one of the features. I hear that the Prince of Wales has consented to open the Exhibition.

Mr. H. P. Robinson, whose name is wellknown throught the world wherever higher photography is studied, has been elected president of a new photographic society recently formed at Ludlow, in which town he was born.

We have had a very open winter here, unusually mild and with a total absence of frost and snow. Many amateur photographers to whom snowscapes are a great attraction, have been much disappointed at the unseasonable weather. However we are now well on towards spring, when sunshine and warmth will no doubt predominate, though there is never any telling what the clerk of the Weather will send us.

MATTHEW SURFACE.

PROCEEDINGS OF THE SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 4th March, 1898.

The President, Mr. C. Michie Smith, *in the chair.*

PICTURE FOR THE MONTH.

Pictures of "A Native Industry" were exhibited by Mrs. Leet Palk and Mrs. Bedford.

MISCELLANEOUS.

There was a short discussion on shutters and their faults and how to cure them.

Mr. Dunsterville showed some lantern slides and transparencies, developed with ortol, for which he has been awarded a silver medal at the last half-yearly competition, and stated that he continued to find ortol a most convenient and excellent developer for all purposes.

Mr. Dunsterville stated that he had recently been making some experiments on solutions of Hypo and found the following :—

1 lb. of Hypo dissolved in 23½ oz. of water gives 32 oz. of solution.
2 „ „ 47 „ „ 64 „ „
3 „ „ 70 „ „ 96 „ „

A solution made up to this strength is very convenient as a stock solution.

The pictures sent in for the last half-yearly competition were on view.

NEXT MEETING.

The next meeting will be held on Friday the 1st April. The subject for demonstration will be "Bromide Printing" by Mr. F Dunsterville.

PICTURE SUBJECT.

The picture subject for May is "Clouds."

COMPETITIONS.

Results of Monthly Competition from August to January.

I.	Mrs. Leet Palk	Silver Medal.
II.	Mrs. McNair	Bronze Medal.

EXTRACTS.

Bromide Prints.

BY W. THOMAS.

ONE of the most frequent reproaches levelled against bromide paper, as a medium for serious work, is that of its want of permanence; but against the truth of this reproach there is much to be urged.

Permanence in our prints is in some measure a matter of importance, but by no means is it, in the ordinary work of amateurs, that necessity we so fondly believe. Indeed, during early student days it were more than a kindness if the results we produce and gloat over, then foist on confinding friends, were even less permanent in their character than they are, for, given but perseverance and some little amount of taste, a very few years will bring us to that stage of proficiency when we shall look back on past efforts and wonder if we really ever did such stuff, and fancied it worth the doing.

But, apart from any such consideration, there seems much mistaken conception aboard as to what a really

properly prepared silver bromide print is likely to show after having been in existence a few months, or a year or two.

A by no means uncommon notion is that because it is based upon a silver salt, therefore it necessarily is of a fleeting nature. So to an extent it may be, but after all, it is simply a question of degree, and so far as the writer's knowledge of contemporary photographic work allows of forming any judgment, there is not the least need for this distrust, or any reason why silver paper of this kind should not be used for the purpose of either picture-making or any of the other ordinary uses to which photography is put.

There is, however, one matter which needs looking well to if the resulting print, or prints, are indeed to be kept for any length of time and expected to survive the time test with any degree of satisfaction, and that is perfect and through fixation.

It is at this stage of preparing a print of this kind that so much of the mischief arises.

The general instructions are, and rightly so, most emphatic on the necessity for thorough washing, but equal with this in importance is that of absolutely ridding the print of every trace of free silver; unless this be done all the washing in the world will be futile to avoid fading, staining, and the other troubles which inevitably follow carelessness in working.

A good bromide print may easily be produced from a suitable negative. But it may here be usefully pointed out that it is not every negative which is suitable for making good prints from by this process unless considerable dodging be employed, during both exposure and development. Notwithstanding this, eminently respectable-looking results may be obtained from almost any kind of negative, but equally clear is it that to produce good prints, when using ordinary care, a special class of negatives lends itself most readily to the purpose. They should be well exposed, softly developed, present a full range of gradation, without any marked density, and be perfectly clear from veil or fog. Given negatives of such quality, there exists no reason why prints may not be produced on bromide paper quite as effective as on platinotype paper; indeed, in spite of all things said to the contrary, the fact remains that prints are made daily which, hung side by side with those done in platinotype, in no way suffer by the contrast, but they need to be well done, and from suitable negatives, if they are to successfully pass through so trying an ordeal.

To speak of the many advantages this method of printing offers would fill a whole number of THE AMATEUR PHOTOGRAPHER, and then something more might be urged in its favour; perhaps, however, its strongest claim on amateurs lies in the facility with which prints, either direct or enlarged, may be produced, entirely independent of weather, or, indeed, daylight of any kind, good, bad or indifferent.

The factors which govern success for direct printing are few and simple. First place must be given to a suitable negative. What this is has already been indicated, as a soft, thin, and well-graded one, where the relative printing values of the high lights and deepest shadows are such that the light employed may have penetrated the former sufficiently without the latter being too much overdone, so that, given a normal exposure and the application of some developer suitable for this kind of work, the positive comes up evenly and without any lagging in half-tones, or want of modelling of the highest lighted portions.

A prolonged exposure, when using a strong illuminant, such as the incandescent gas, limelight, or that of an electric lamp, might penetrate a strong, dense negative sufficiently, but, even so, it must generally be at some sacrifice in the resulting print, in those portions where one looks equally for detail and modelling, as in the lighter parts of the print, namely, the shadows. Here we should more than likely look in vain for any of that necessary breaking up of the blacks, and find what details were represented on the negative had been buried and lost on the print.

Another matter worthy of attention in making negatives, if bromide prints are likely to be produced to any extent from them, being that the negatives may with advantage be developed by such means as shall ensure them being without stain, always remembering that they must be fully graded. So that this is certain, the question of their being what most photographers might term woefully thin, matters not; it only means a shorter exposure to a less volume of light when printing comes to be undertaken, the main thing to aim for being that the high lights are capable of penetration without difficulty, and they be sufficiently transparent that, when held up to a gas light, it, the flame, is perfectly visible behind them.

The light factor may be practically rendered constant by employing the same source of illumination under fixed conditions.

If gas be found most convenient, then let it be turned full on for each exposure, and any variation necessary through different density of negatives allowed for by bringing the printing frame close to, or putting it further away from, the light, as may be required by the character of the negative being used.

With regard to the exposure, much has been written as to light intensities, and to different tables applicable for finding the correct exposure for different distances therefrom; but for ordinary work all such tables may safely be ignored, if only the slight trouble of making one or two trial exposures is undertaken.

Until recent times the ferrous-oxalate developer practically held unchallenged the position of being the one for making bromide prints with, and to-day there is no developer existing by the use of which better work may be produced, but their are several which will do, in every respect, work equal to the best ever done with oxalate, and do it in far more convenient fashion, with considerably less trouble, and that are just as certain in results.

Amidol, metol, eikonogen, or rodinal will all be found to work more rapidly, give just as good colour, and what is not unimportant, either of them may be relied upon to produce either pure blacks or soft delicate greys at will, and, giving a fine deposit, there is less risk of losing detail in the denser blacks of the shadows.

Stains are rarely met with when employing either of the four above-mentioned developers, and any need for following with the acid bath so necessary when oxalate is the agent employed is done away with.

When the prints are intended to be toned afterwards to any of the numerous colours, a bromide positive may be given by chemical means, then perhaps nothing is better than hydrokinone as a developer. With this developer a misty or warm black deposit may easily be obtained which lends itself readily to toning, but with regard to these after-operations another article must be devoted for the purpose of dealing with them.

For using any of the above-mentioned developers in making bromide prints any of the formulæ given with them by the makers may be safely employed, using them in

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strong solution or more dilute as may be found necessary from the class of negative or requirements of the subject.

When full-strength prints with good engraving blacks are desired, then give just sufficient exposure and a strong developer; if soft tender greys are wanted, then a full exposure and a dilute developer; and in any case the acid fixing bath is best used to prevent any tendency to yellowness or other discolouration of the image, and above all, be perfectly certain the fixation is thoroughly well done, next a good rapid washing, and little fear need be entertained that the resulting prints will not last quite as long as they are likely to be required.—*The Amateur Photographer.*

Reversal.

By C. F. Townsend, F.C.S.

Many photographers are so used to seeing a "negative" produced as the result of exposure to light in the camera and subsequent development, that they regard the production of a "negative" under these conditions as necessarily the ordinary course of events, but this is by no means the case. It may be said, in fact, that the production of a "negative" by the ordinary method of exposure and development is largely accidental. Paper coated with ferrous oxalate gives a positive image on exposure in the camera. If this be washed over with ferri-cyanide of potassium the positive changes to a negative, the image being dark blue on a brownish-yellow ground, instead of pale yellow on a dark yellow ground. If ferro-cyanide be substituted for ferri-cyanide, the result is a positive. In the case of the ordinary dry or wet plate, the reduced image is darker than the unreduced portion, but it is quite conceivable that the action might have been the other way. All this, however, is a little beside the point.

Little is known with certainty about the latent image, but the chemical explanation always seems to me to be the easiest working hypothesis. From this point of view, the action of the light is to convert the silver bromide into a lower bromide of silver, that is to say, to start the silver on the way to the metallic state. The free bromide is probably absorbed loosely by the surrounding gelatine. The greater the action of the light, the more bromide is set free. Now, all chemical and mechanical actions are reversible under proper conditions. If steam be passed over red-hot iron fillings, the iron is oxidized and hydrogen is set free; but if hydrogen be passed over red-hot oxide of iron, steam is produced together with metallic iron, so that the action is completely reversible. Many other instances of this reversibility might be given.

In the dry plate, if the light continues acting for more than a certain time, the bromide set free becomes piled up, as it were, to such on extent, that the back pressure is sufficient to overcome the reducing power of the light, and re-combination of the free bromide with the reduced bromide begins and may go the whole way until the original compound is re-formed. There is no theoretical reason why this should not happen more than once, so that the bromide acted upon by the light should be first reduced, then re-formed, and finally reduced again. In an ordinary over-exposed plate, the sky and high lights have passed the the period of reversal, and the bromide in these particular portions of the plate is travelling back to its original condition. The foreground and under-exposed portions, however, are still being reduced by the light. In the general way the effect of this is that the bromide of silver in the high lights, and the bromide in the under and normally exposed portions, are very nearly at the same stage at the end of the exposure, although they are travelling in opposite directions, so to speak. When this over-exposed plate comes to be developed, the whole picture flashes up together, and the density is the same nearly all over the plate, giving a flat and dead effect. In cases of extreme over-exposure, the bromide in the high lights has re-combined to a greater extent than that to which the bromide in the normal portions has been reduced, or, to use plainer language, the high lights have travelled back until they have crossed the stage at which the normal parts have arrived. Consequently, there is less reducible material in the high lights than in the other portions of the plate, and a positive is obtained on development instead of a negative. Only plates made with a bromide and iodide of silver emulsion are capable of being reversed. Chloride of silver plates, for reasons connected with their relative affinities for hydrogen, which are somewhat too abstruse to enter into here, cannot be reversed. Curiously enough, sodium hypophosphite produces a latent image on photographic plates, and phenomena of reversal can be obtained with it, but chloride plates connot be reversed. For the same reason silver printing-out or sensitised papers, as they contain silver chloride, cannot be reversed by any amount of exposure to light.

These facts as to reversal are made use of occasionally to obtain a negative from a negative, without having to go through the inconvenient process of making two transparencies. The new negative is reversed as regards right and left, but this is sometimes an advantage. The method is due to T. Bolas, and is carried out as follows:—Soak a gelatino-bromide dry plate for five minutes in a four per cent. solution of bichromate of potassium, rinse once or twice, and then dip into a bath of equal parts of methylated spirit and water. Blot off the superfluous moisture, and allow the plate to dry, all these operations being conducted in the dark-room. Then place the plate in a printing-frame behind the original negative and expose to direct sunlight for three or four minutes. On removal from the frame in the dark-room a faint image will be seen on the plate, which is developed and fixed as usual.

Certain organic substances produce a strong tendency to reversal, if added to the developer. Thiosinamine (allyl-thio-urea) and thiocarbamide (thio-urea) possess this property. The following developer is recommended by Colonel T. Waterhouse for producing reversed negatives:—

A.—Lithium carbonate, saturated solution	...	1 ounce.
Eikonogen	...	5 grains.
Sodium sulphite	...	5 „

Dissolve the two latter in the first just before using it, and add a few dorps of

B.—Ammonium bromide	...	1 part.
Thiocarbamide	...	3 parts.

Dissolved in water.

Captain Abney, in recent communication to the Camera Club, shows that valuable conclusions can be drawn from the physical examination of sections of exposed and developed films under the microscope. The sections from which micro-photograms were taken were magnified 300 times linear, so that it was quite easy to see the structure of the film. In those parts, where much action of light had taken place, the particles of reduced silver were very much smaller than in the parts less exposed, the actual number of particles in each case being about the same. This seems to show that the number of particles capable of reduction is about the same in any case, but the material they have to draw from in building up the dot of reduced silver is very much less in the case of over-exposure than under normal conditions.—*Photogram.*

A New Developer.

Photograhers who have studied their chemistry will know that of the three dioxy-phenols, namely, pyrocatechin, hydroquinone, and resorcin, the last named body is the only one not possessing the power of developing the photographic image. The reason is that in resorcin the hydroxyls occupy the "meta" position, *i.e.*, the first and third places in the benzene ring,* instead of the first and second as in pyrocatechin, and the first and fourth as in hydroquinone. The authors argued that if an amido compound were formed so that the second and fourth places in the ring were filled up, as well as the first and third, the new substance would be an energetic developer. On making the experiment they found that their pridictions were verified, and that, like amidol (ortho-para-diamido-phenol), the new compound—diamido-resorcin—would act without an alkali.

After a number of experiments they find that the following is the most satisfactory developer:—

Water	... ...	100 parts.
Sulphite of sods (anhydros)	..	3 "
Diamido-resorcin (chlorhydrate)		1 "

The negatives obtained are soft, the half-tones showing good gradation, with intense blacks. In this developer the chlorhydrate or compound of diamido-resorcin with hydrochloric acid is employed instead of the free base.

As regards the effect of varying the constituents of the developer, the alterations produce almost the same effect as if amidol werepresent instead of diamido-resorcin. The addition of bromide, however, produces much greater effect than in the case of amidol. On the whole the authors claim that diamido-resorcin is superior to diamido-phenol (amidol) as a developer.

In regard to this, the following went the round of the potographic press, silmilar letters appearing in the Continental journal:—

"With reference to the article . . . on the subject of a new developer 'diamido-resorcin,' which Messrs. Lumiére & Seyewetz recommend as a new developing substance, and which is alleged to possess various advantages over amidol (diamido-phenol), I Wish to correct the statement made therein.

"The application of diamido-resorcin, as well as of triamido-phenol, was patented by me, before I had discovered amidol in 1891-92, as a developer without alkali, but I have omitted to put this developer on the market, because its properties are far behind those of amidol. Diamido-resorcin keeps in solution with free alkali but a very short time, *i.e.*, not only does it turn yellow within about a quarter of an hour, but it also discolors the gelatin, emulsion and stains the hands and developing dishes.

"Stock solutions cannot be made from it at all because, even after a short time, even half per cent. Solutions will again precipitate the diamido-resorcin, and will decompose even when in closed bottles. One per cent. solutions, according to the formula of Messrs. Lumière and Seyewetz, cannot be used at all. The formula given in my patent is of the following composition:—

Water	... ...	100 parts.
Diamido-resorcin	... ...	0·5 "
Sulphate of soba (cryst)	...	8 "

I am, etc.,

J HAUFF."

In reply to these letters, M. Seyewetz, writes that in 1894, M M. Auguste and Louis Lumière, after several years' work, discovered the law of developer, and that they have determined the chemical groups which characterise these developers, predicting at one stroke all the substances of the aromatic series capable of developing the latent image. That, with the sole object of establishing their priority, they have taken out (on the 13th July, 1894) a patent (French) formulating these laws and giving a list of the principal developing bodies. Accordingly the subsequent patents of M. Hauff are of no value, as they relate te bodies referred to for the first time by the M M. Lumière.

Responding to the statement of M. Hauff that the developing properties of diamido-resorcin are inferior to those of amidol, M. Seyewetz declares this to be quite wrong and that the conclusion must have been arrived at by employing impure materials.—*Photogram.*

The Invention of Developers.

Of new developers there seems to be no end. They follow one another with such bewildering rapidity that one has hardly time to become familiar with the name of the new-comer, still less to learn anything about its peculiarities, before another is introduced. Not so many years ago—and good work was done even in those days—photographers had at their command only two developers—pyrogallol (the still popular pyro) and ferrous oxlate. They almost began to look upon the power of developing as some unique, almost magical property which has peculiar to these two substances, and they hardly dreamed of the discovery of a new developer. Then came hydroquinone breaking in upon the monopoly, and following it in rapid succession the other developers which are familiar to all, at least by name.

We now know that developing power is not a new and peculiar property, but merely the power of reducing silver salts which is possessed by a very large number of substances, though probably comparatively few have it just of the required intensity to enable them to become practicable developers. Still, there is every probability that the number will be very largely increased as experiments are made among the organic compounds of the class which has already yielded so many developers. Under these circumstances it becomes of interest to consider whether there is any need for new developers and whether anything is to be gained by adding to the already long list, most of the members of which do not differ in any essential particular from the others. No doubt, whilst workers are ready to spend their time, plates, and money on any new developer that may be introduced, in sufficient numbers to make it profitable to manufacture, the manufactures will be ready to put the developers on the market. But this is hardly likely to last, for it is weary, weary work spending days over the testing of each new addition, only to find that it differs very little from the others, and has no property which puts it in advance of those which were know before.

We do not in the least intend to deprecate research, or the publication of results. Let every chemist who is working with likely substances test them all for developing power, and let the world know the results which he obtains, but it does not follow that directly he discovers a substance that will develop he should give it a fancy name and issue it in ounce bottles as the latest and best developer.

The great number of developers now on the market certainly does not lead to better work being done. Professional workers having developers which do their work satisfactorily do not, as a rule, trouble about new ones, nor indeed, do the most prominent amateur workers; but too many flit about from one developer to another, trying one for a few days, then another for a week or so, and so on, and naturally, fail to get good results with any, for they never sufficiently master any one of them to be able to use it to the best advantage. No two developers work exactly alike, and experience under varying conditions is necessary before one can get the best results with any one of them; and, therefore, no beginner should change his developer till he is able to make it do its work well under all kinds of conditions. As a matter of fact, far more depends on the individual and his methods than on the developer. It is possible to get equally good results with any developer which is to be obtained, provided the worker has sufficient skill and experience to get the best possible out of it.

Nor is the craze for testing new things altogether good. Immediately a new developer is announced, Mr. Snapshot purchases an ounce bottle and proceeds to test it. That is, he makes up the solutions as directed on the bottle, exposes some plates and develops them, and by the results he gets he decides whether the new developer be good or bad. If his results are poor he will probably condemn the developer as being "no good"; if they are good he will probably buy another bottle and use it till another still newer one is to be had. This, however, is not testing. It must be remembered that whether or not experiments are scientific depends not on the matter but on the method. It is possible to make experiments on the most important subjects unscientifically, just as it is possible to make a really accurate scientific investigation in the very simplest matter. The testing the power of a developer is by no means simple, yet the average amateur photographer, with absolutely no scientific training or experience, thinks himself quite equal to undertaking it. Only those who have had experience in the testing of developers can judge how difficult it is to make experiments that shall be of real value, and how easy it is to be led astray by the thousand and one accidental variations in conditions which it is almost impossible to eliminate; and they are often compelled to smile at the easy off-hand way in which so many decide whether a developer is good or the reverse, and how ready many are to rush into print to praise the "best all-round developer" which has yet appeared.

It is not by any means certain that any developer has yet been introduced which for negative work can equal, still less excel, pyro, for use by the average worker, though, no doubt, each of the newer developers has some characteristic for which some will give it the preference, and so probably would any new one that it would be possible to discover.

It seems that there is now no room for a new developer unless it has some marked advantage over those already in use and it is not sufficient that manufacturers should state that their latest developer is undoubtedly the best, but they should state exactly wherein its superiority consists. It may be that in the future developers may be found which will have great advantages over those in use to-day, and when such are discovered the makers will be ready enough to point out what the advantages are.

Taking pyro as being the best, and longest known, developer as a sort of standard, in what directions may improvement be looked for? Pointing this out does not in any way indicate that we are dissatisfied with pyro, but there is nothing in this world so perfect but that we may hope for, even if we do not expect, improvement.

1. Greater latitude. If a developing substance could be discoveerd which would give a good negative with a wider range of exposures than pyro, it would certainly be a great advantage. No doubt, the latitude with pyro when properly managed is very great, and is not exceeded with any other developer which has yet been introduced.

2. If a developer should be produced that would give a good negative with less exposure than is required with pyro, it would be of considerable value, especially for very rapid exposures. It is claimed that this is the case with some of the new developers, metol and amidol in particular, but this claim depends very much on the nature of the negative that is required. If a dense, good printing, negative is desired, no developer will work with a shorter exposure than pyro, but if a thin delicate negative with full detail but little density will answer, then, probably, the newer, developers have the advantage.

3. The colour of the negative and of the deposit are matters of importance. Many workers prefer the yellow negatives given by pyro with but little sulphite; others prefer the clear negatives such as are given by the newer developers. This is so much a matter of individual taste that even an opinion can hardly be expressed.

4 If a developer could be found with which it was possible to obtain with a given exposure greater variety of result—either harder or softer negatives for instance—than can be done with pyro, it would, no doubt, be an advantage, but none of the new developers seem to have this power.

5. Absence of tendency to fog and stain is of great importance in many cases, and in this many of the new developers excel pyro.

It is not intended to give any exhaustive comparison of the various developers in use; to do so with any degree of accuracy would require a very wide experience, such, indeed, as few, except those who have made a special study of the subject, can have acquired, but only to point out that the introduction of new developers is of no value, unless they have some decided advantages over the older ones, and that a change is not by any means always an improvement.

When a worker is tempted to change from a developer with which he is well acquainted to another, he should always ask himself the question—In what respects is the new developer likely to be better than the old? If he can answer that question definitely, he will know whether it is advisable to make the trial, and if so, exactly on what to look for, and if he be wise he will not readily change unless he can show, at least to his own satisfaction, good reason. The beginner, at any rate, should always remember that it will take him some little time before he can become quite familiar with his new tool.

There are now developers to be had that should suit all tastes, and nothing is to be gained by addition to the number unless the new-comer has distinct and well-marked advantages.—*Photography.*

HALF-YEARLY COMPETITION,

JANUARY 1898.

Subject:—"SPORT."

No.	Title.	Exhibitor's Name.	Judges' Awards.
1	Afternoon Tea ...	Mrs. McNAIR	Silver Medal.
2	The Scorcher ...		
3	A Morning Game ...		
4	Holed in Three ...		
5	"A Set of Four Prints—of Shooting Subjects."	R. DeR. NORMAN.	
6	"A Mean Advantage." ..	Mrs. LEET PALK.	
7	"Putting Out" ...	Surg.-Major-Genl. SIBTHORPE, C.B.	
8	View of Tippoo's Rock—Nundydroog ...	H. F. HIGGINBOTHAM.	
	ENLARGEMENTS.		
1	"A Dainty Dame."	Mrs. LEET PALK.	

SPECIAL EXHIBITS.

No.	Transparencies.	Negatives on.	Stop. No.	Exposure.	Exhibitors's Name.
	STEREOSCOPIC TRANSPARENCIES.				
1	Agra, Taj Mahal—Screen round the tombs.	Sandell-double coated H & D ...150	32	12 min.	Mr. F. Dunsterville.
2	Secundra, Akbar's Tomb—from inside the Tomb, looking towards Gateway.	Edwards' backed plates H & D... 50	32	20 "	
3	Delhi, Palace in Fort: Bit of Dewan-i-khas.	Wratten's instantaneous H & D ... 50	32	20 secs.	
4	Jeypore, Tombs of former Maharajahs	Imperial ordinary H & D ... 80	32	5 "	
5	Mount Abu, Pillars & Shrine: Jain Temple.	Edwards' backed plates H & D...100	32	2 min.	
6	Ahmedabad: Entrance to Jain Temple.	Wratten's ordinary H & D ... 15	64	45 secs.	
	LANTERN SLIDES.				
1	Agra, Taj Mahal—From Entrance.	Edwards' backed plates H & D... 50	32	1 sec.	Mr. F. Dunsterville.
2	Do. Ornamental work on a tomb.	Do.	64	4 "	
3	Delhi, Great Arch & Iron Pillar.	Do.	32	1 "	
4	Do. The Kutub Minar.	Do.	128	$2\frac{1}{2}$ "	
5	Mount Abu, Shrine in Jain Temple.	Do. H & D...100	32	2 min.	
6	Ahmedabad, Porch of Jain Temple.	Do.	32	$\frac{3}{4}$ sec.	

All the transparencies are on Edwards' Anti-Halo Lantern plates.

JUDGES' REMARKS.

Subject "SPORT"

No. 4 a set of three pictures is by far the best specimen sent in—the next in merit is No. 1 by the same artist, but no award has been made to this as "Afternoon tea" hardly comes under the definition of "sport" No. 2 is somewhat harsh in tone—under exposed apparently.

No. 3 is the best of the set—it would have been improved by slightly less printing and by being half an inch lower on the paper—there is too much space "to let" at the bottom.

No. 6 definition excellent and the printing and development just right. It is a too liberal interpretation of the term "sport" else in view of the perfection of the technical qualities, a Bronze Medal would have been awarded.

No. 7, a very prettily posed group but the golfer should be looking at the ball or the hole and not at the photographer. It is not up to the pictures medalled as above and was received too late for competition.

No. 8, the print seems to have been done on stale paper the sky is very yellow and the paper has not been cut square or straight. The dark marking on the top right of the print should have been cut off, it spoils the whole picture. It is difficult to see how this comes under the description of "sport"

ENLARGEMENTS.—Only one member submitted an enlargement which is bad in colour, probably through under exposure and stale paper.

STEREOSCOPIC TRANSPARENCIES AND LANTERN SLIDES.—Only one member submitted these, which are very good and are fully worthy of a silver medal.

EXHIBITS FOR DECEMBER.

SUBJECT:—"*A Landscape.*"

Mrs. L. M'N.—Uninteresting subject—print flat and over-toned.

J. C.—All the prints arrived in a torn condition, two of them have yellow stripes down the picture as if they had been hung up to dry on a string saturated with hypo. "My camp at Ponandhalla" has too much foreground and the picture would have been greatly improved had 1½ inches of foreground been cut off and the same amount added to the sky. The prints generally are an improvement upon those previously sent in, but they are rather over-toned.

Mrs. L. P.—These are the best of the prints sent in, the smaller one only wants the sky lightly filled up with suitable clouds to be perfect. The larger one looks as if the clouds had been printed in (judging from the white line all round the line of horizon) and they are too obtrusive, one quarter of the depth of printing would have greatly improved the sky portion. The landscape portion of the picture is slightly over-developed.

C. S. Moplah Mosque.—The print is divided into two equal parts by the line of shore and there is too muchunoccupied water in the foreground. Either the sky portion should have been increased in width by about ½ to ¾ inch, or arrangements should have been made to fill up the empty water space with a boat or two. Hindu Temple Orrisa.—The very least bit overdeveloped. The mounting on brown paper detracts from the appearance of the picture and should be discontinued. Kistna River.—These two are pretty bits, and the tone is effective. Ootacamund.—The "Reservoir" view should have one eighth of an inch taken from the right and a bit from the left—the cutting is not straight on the right. The notice board is a bolt. The lake view is also in want of trimming, and is overdeveloped, it is presumed the veil in centre distance is smoke or mist.

EXHIBITS FOR JANUARY.

Subject.—"PETS."

Mrs. McN.—The only fault in this print is the tone and want of sparkle: the negative is apparently underdeveloped and thin: the animals are somewhat large sized "pets"!

Mrs. E.—Either the negatives are too thin or the prints are over-exposed: the three-quarter view of the two horses is the better of the two pictures. Is the paper fresh? The tigress is good, but being a joint stock print has not been taken into account in awarding marks.

Mrs. L. P.—Print under-exposed and somewhat harsh in contrasts: the pose is good. The print should have been trimmed a bit at the top and bottom to get rid of the white line and crooked corner on right top.

C. S.—The best picture shown on this occasion: there are no defects to point out.

NOTES.

PORTRAITURE.

It is not good to have any object of interest exactly over or under the head or on the same horizontal line with it. If the hands are to be shown they should be lighter than the lightest or darker than the darkest part of the head, or they will detract from what is always the chief but not the only part of a portrait, viz., the head.

PICTURES ON DAMP WALLS.

Damp is a much more potent factor in the destruction or alteration of a photographic print than many suppose. Damp tends not only to induce chemical changes in the image, but also to induce discolouration (mildew, etc., etc.) on the paper support. To prevent the risk of damp affecting framed pictures, the following plan may be commended. Thoroughly dry the glass, picture, and frame, and backing board, in a room where a fire is burning, then immediately behind the picture and its mount place a thin sheet of Willesden paper, cut the same size as rabbet of the frame. Thus the picture is between two damp-proof materials, viz., glass in front, and Willesden paper behind. Many picture have been discoloured by placing the backing board in immediate contact with them. In all cases a sheet of stout brown paper should separate the backing board and the mount. But the Willesden paper just mentioned is much the safer plan.

TO CLEAN CELLULOID DISHES.

Wash well with monkey brand soap and a piece of rag (using cold water). Rinse away all soapy water.

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COMPETITIONS.

(Open only to Members of the Society)

SUBJECT FOR MONTHLY COMPETITIONS IN { APRIL.—*A Bromide Print.* MAY.—*Clouds.* }

SUBJECT FOR SPECIAL COMPETITION IN MAY "*The Gorgeous East.*"

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> "*The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance.*"
>
> ______________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

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NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

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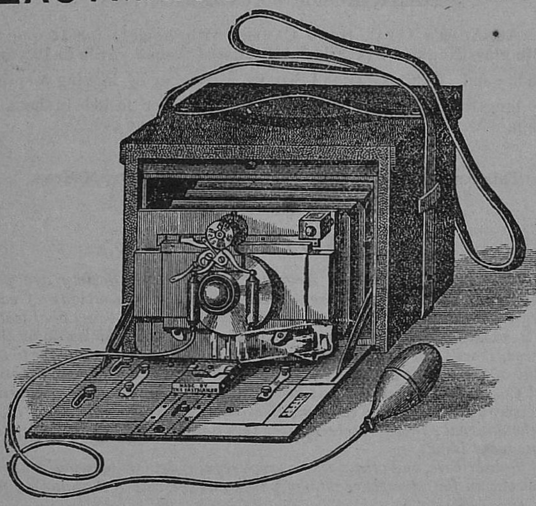

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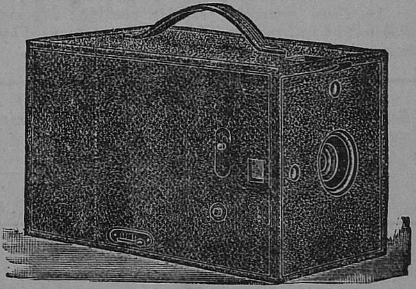

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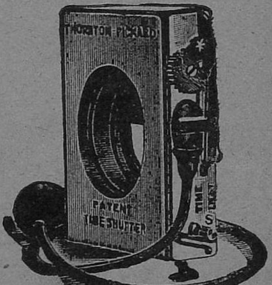

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